对他的问题"我是我们是我们是对自己的自己,我们们就是我们的自己的。"李克·科斯特的一次是我们的一个人就知道,"我们还

OLOSING PRICES-3 O'OLOCK P. M. m Union. 76% a 76% Union Pacific. 35 a 35% liver pf. 55 a 55% Northwestern. 250 (sales). aliver pf. 55 a 55% Northwestern pf. 57 a 87% liver pf. 56 a 55% Northwestern pf. 57 a 87% liver pf. 58 a 50% Northwestern pf. 57 a 87% liver pf. 58 a 50% Northwestern pf. 50 a 105% a 105% liver pf. 58 a 50% Booke Island. 109 a 109% press. 77% bid. 8t Paul pf. 74% a 75% liver liver pf. 58 a 50% Wahash. 107% a 107% liver liver pf. 58 a 50% Wahash. 10 a 105% a 105% liver l

EUROPEAN MARKETS.

foney Market,—London, Nov. 23—1 30 P. M.— sed at 22% for money and 92% for the ac-tied States five-twenty bonds, 1860's, old, 99%; ten-forties, 87%; new fives, 88%. Eric Rail-%: ten-forties 87:5; new new new res. 40%.
BOURSE.—PARIS, Nov. 23.—Rentes, 527, 90c.
DOUG. COTTON MARKET.—LIVERPOOL, Nov. 23.—1.30 P. cotton market closed quiet. Middling uplands, middling Orleans, 193.d. The sales of the day en 10,000 bales, including 2,000 for speculation and Aport,
Liverpool. Breadstuffs Marker-Liverpool, Nov. 23—
20 P. M.—The market is steady.
Liverpool. Provisions Market-Liverpool, Nov. 23—
Liverpool. Provisions Market-Liverpool, Nov. 23—
London Produce Market-London, Nov. 21.—Refined
stroleum, 30d. per gallon. Lineed oil, 234 10s. per ten.
strits turpentine, 42s. 6d. per cwt.

FINANCIAL.

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onants, Manufacturers and Incorporated Companies. We also have every facility for disposing of first class Railroad Bonds, cash and other securities. Exchanges for City and Suburban Property decide. Principals only address or apply to BIBLE & CO., 176 Broadway. -TRUST MONEY TO LOAN AND BUY FIRS

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- Broadway, have parties desiring to invest in establed successful business amounts ranging from \$5,000 to 50,000, and \$75,000 special. Presidents, merchants, worth National, State New York, Mercantile Banks are TOWES & MACY, BANKERS, 30 WALL STREET, NEW

Ork, offer the same facilities to depositors as incorpreted banks, and allow interest on daily bitances a crack of four per cent. Collections made on any poin current rates, with immediate returns. Special attending the collections of the collections of the collections and the collections are paid to choice Stocks, bonds, &c., for investors.

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MONEY LOANED ON STOCKS, LIFE POLICIES.
Furniture, Planes, Plate, miscellaneous Securities, Becond Mortgages and Commercial Paper cashed.

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NOTICE IS HEREBY GIVEN TO HOLDERS OF OLD Mariposa Securities that the option at present rate to take the Mariposa Land and Mining Company's stock will close on the 30th inst., at the office of the Mariposa Land and Mining Company, 34 Wall street.

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WE HAVE SEVERAL SUMS TO LOAN ON CITY
Property; also to buy a few good second Mortgage
with. SAWARD & LEAVITT, 54 Wall street. WANTED—\$2,000 ON FIRST BOND AND MORTGAGE on House and Lot in Brooklyn, worth \$4,500, for three years; small bonus. Address MORTGAGE, Herald office.

WANTED-ON BOND AND MORTGAGE, \$6,000
Brokers need not apply.
DYE & CURTISS, 508 Sixth avenue. \$2.500 WANTED-ON SECOND MORTGAGE local bonus will be paid. Address BONUS, box 193

\$7.000 (BUILDING LOAN) WANTED, FOR THREE years, more or less; bonus must not exceed seven per cent; repayments by half-yearly instalments. Address MANAGER AND BUILDER, box 170 Hudson City (N. J.) Post office.

\$20,000. WANTED, FIRST MORTGAGE ON have refused \$00,000; no penulless toan broker need answer. Address SECURITY, Herald Uptown Branch

\$150.000 TO LOAN-ON BOND AND MORT-end Mortgages cashed immediately at one per cent com-mission. Apply to WILLIAM KENNELLY, No. 4 Pine street.

\$200,000 EXECUTOR'S FUND TO LOAN ON city property; also \$335,000 to buy seed second city Mortgages. Send applications. S. SIMON, Jr., 39 Nassau street. \$300.000 TO LOAN OR BUY MORTGAGES-ork, Brooklyn, Westchester and New Jersey. Also Toney without bonus. PAUL P. TODD, 55 Liberty st

NEW YORK CITY.

Taxes paid last week, \$1,900,799 79.

Marshal Hart granted 186 licenses last week. The police arrested 1,841 persons in the city

There were fifty-seven complaints of violating .corporation ordinances during the week. Four hundred and thirty-nine deaths, 480 births

176 marriages and fifty-seven still-births are re-ported for last week. Fire Marshal McSpedon reports twenty-eight fires for the past week, involving an estimated loss of \$1,795, and \$113,400 in insurance.

Two thousand six hundred and forty-five home jess persons were ledged in the various police sta-tions in this city during the week.

James Donahue, Superintendent of the Free Labor Bureau, Nos. 8 and 10 Clinton place, makes the following report of business for the week end ing November 23:—Applications for employment \$93; of these there were 167 males and 726 females male help required, 111; female, 700; situation procured for 100 males and 654 females; whol number of situations procured for the week, 754.

There would seem to be a mania at present among the smaller class of thieves for snatching pocketbooks from the hands of ladies on the street and scarce a day passes but one or more of these offenders are brought before the Court. The avenue of escape is generally laid out before the attempt is made, and if immediate arrest is avoided the chances are that nothing more is heard of the matter, and the victims are fain sail heard of the matter, and the victims are fain sail said with the lesson taught them to be more careful in the future. It is probable that the proportion of those arrested and punished is very small. Yesterday, Waiter Burk, a boy about eighteen years of age, was brought up before the Jefferson Market Police Court, charged with snatching a pocketbook from the hands of Mrs. Josephine Holmes, on Thrity-sixth street. He ran down the street and through a hallway into a basement; but, fortunnately, an officer was close on his heels and fie was captured. In committing the prisoner without hall his Honor stated that he should see such offenders punished to the extreme point of the law. offenders are brought before the Court. The

## ITALIAN OPERA.

THE ROW OF THE SINGERS SIFTED.

What Max Knows About Management.

AN IMPRESARIO INTERVIEWED.

How Artists Become Favorites in Spite of Opposition.

THE "ENSEMBLE" DIFFICULTY

Little Lucca Overshadowing an Entire Company.

OLD TIMES ROCKS' MUSICAL MEMORIES.

Ungrateful Gotham's Record of Twenty Years-A Cry for Eight Luceas from Cuba.

Murderous "Musicus," Vengeful "Viator" and Frantic "Free Lance" Slashing Each Other.

excited considerable discussion and diversity of opinion this season, and rumors of rings and combinations are more plentiful in the neighborhood of the Academy of Music at present than they were in the classic precincts of the City Hall in days of yore, a representative of the Herald called upon Mr. Maretzek yesterday to ascertain from him his views on the operatic situation. The well-known impresario, who has stood the brunt of twenty-five operatic campaigns and survives, was in his sanctum at the Irving place Opera House, deeply immersed in a pile of documents, both bills payable and bills receivable. Cards of visitors were laid before him by the dozen, and once he was obliged to tear himself away from his desk to answer the summons of the fascinating little prima donna, Madame Pauline Lucca, who awaited him in the lobby. A Saturday afternoon during the season is the busiest portion of the week with an impresario, as the instant he relinquishes the baton after the matince he ta obliged to take up the pen and endeavor to bring order out of chaos in the multitudinous papers that litter his desk.

After some delay the reporter of the HERALD announced to the vivacious purveyor of opera his desire to be accorded an interview in relation to the important subject which so many pens and many tongues have been discussing during the present season, adding that the Herald wished to give both sides of the question. Mr. Maretzek expressed his entire willingness to tell all he knew bout the matter.

REPORTER-What is the cause of the quarrel etween the prime donne of your company, to which some of the newspapers have alinded? my such quarrel. I have not had anything to do with cliques or newspaper communications. I never authorized any one to write or speak in my behalf. I have kept entierely aloof from the small, petty warfare that has been going on since the beginning bility to bring out fourteen operas in a season of ten weeks, I have devoted all my time to rehearsals and other preparations necessary in bringing out an opera.

REPORTER-But you must certainly have heard the assertions made that there were rings of critics and habituds of the Academy formed to create a spirit of antagonism between Madame Lucca and Miss Kellogg?

MARETZEK .- I have heard rumors to that effect but they appear so silly in my mind that I never gave them a second thought. My candid opinion, howadmirable, conscientious artist, has suffered to some extent this season from the mistaken efforts of over-zealous friends. She may, with justice, quote Victor Hugo's words!-"Que Dieu me garde des amis maladroits.

Reporter.—What is your opinion of the advo-

cates of your company, who have written under the noms de plume of "Viator" and "Musicus?"

MARKTZEK-I desire no newspaper champions, and I never authorized anybody to defend my management or my company in the column of a journal.

I never authorized anybody to defend my management or my company in the colums of a journal. I simply attend to my own business, which is onerous enough to take up all my time.

REPORTER—What do you think of the communications signed "Free Lance" and "Fair Play?"

MARETER—As I said before, I have kept aloof from all this smail, petty warfare, and I have not interfered once in regard to articles written for or against my company. Every one is at liberty to form his own opinion and express it where and when he can. I have certainly felt grieved to find that some of my artists have not been so successful as their career in Europe would lead one to expect, but I still hope that, with the exception, perhaps, of one, all will yet win their way into public esteem.

REPORTER—How can they succeed now when their first essays on the Academy boards met with such discouragement?

MARETZEK—I had similar experience before, and I succeeded in the end. When I brought a company once to Havana, consisting of Medori, Charten, Sulzer, Mazzoleni, Bellini, Biachi and other great artists, a strong opposition was manifested against them for the first six weeks of the season by comparing them with artists who had appeared before in Havana. But before the season closed they all became the idols of the public, and afterwards the pet of the petticoats.

REPORTER—How do you account for this change in public opinion about an opera company?

MARETZEK—For the reason that the more the artists sing together the better the ensemble becomes, I think that a new company, strange to each other and strange to the public, should not be judged at first as an ensemble, for a nwe opera company can no more be really effective in drill and discipline than a newly formed army. General McClellan took some time to bring the Army of the Potomac up to a proper standard of discipline and efficiency, and certainly an impreserio should be allowed a little time to consolidate his company.

REPORTER—What do you say to the outery raised against the inefficiency of a p

time to consolidate his company.

REPORTER—What do you say to the outcry raised against the inefficiency of a portion of the company?

MARETZER—These people would have every member of my company of the same standard of merit as Madame Lucca. It is my opinion that the great enterprise displayed by the Herald in search of Dr. Livingstone, and the energy and pluck displayed by Mr. Stanley, were sufficient to discover a half dozen Livingstones, but as there was only one, the discovery of a second was an impossibility. And so as there is but one Lucca, I could not find a half dozen artists like her.

REPORTER—But granting that Madame Lucca is a great artist, what is the reason that her assistants have not distinguished themselves more conspicuously this season?

MARETZER—Because she overshadows them to such an extent that the audience have eyes and ears for her aione. I'll tell you a case in point. When I was in the city of Mexico I had in my company the baritone Beneventano, who was a great favorite everywhere. After the first two or three months Marini, the renowned baseo, joined the company. He first appeared as Silva in "Ernani," while Beneventano sang the role of Carlo Quinto. In the scene in the second act, where Charles V. threatens old Silva with death unless he consents to deliver up the outlawed Ernani, Beneventano, jealous of the fame of the great baseo, exerted himself to the utmost to eclipse his new rival. Marini had no opportunity to display his power vocally, but at the end of Carlo Quinto's aria he drew himself up to his full height, and with a single gesture, the refusal of the old Spanish nobleman to betray his guest, he brought down the house, and the singing of Benevertano was forgotten in the grandenr of his rival shown in that one action. In the same manner Lucca dwarfs, by her commanding talent, the artists surrounding her. Had the rest of the company appeared without Lucca I believe they would have gained very great popularity.

REPORTER—Will you, please, give me your views on the cnorus and

Europe for a month. In Europe the orchestia of the opera is kept under what might be called military discipline, and rehearsals of a new opera continue sometimes for four or five months. Here, although we pay them liberally, they attend rehearsals only when they please. Now if a manager undertakes to bring out fourteen operas in ten weeks with a new company surely he cannot be expected to have an ensemble like what an impresario in Europe may boast of.

REFORTER—What do you think of Thomas' orchestra!

REFORTER.—What do you think of Thomas' orchestra?

MARETZEK—I admire and rejoice in the discipline, unity and efficiency of Mr. Thomas' band;
but I beg you to remember that his men play together the same works all the year round, and that
if he had to produce operas like "L'Africaine" or
"Les Huguenots," with very limited relearsals, he
would find it a hard task to obtain as good an ensemble as with a symphony or overture. We do not
play an opera for a month, as they sometimes do in
Europe, because we depend upon subscription here,
and the subscribers are sure to grumble after
the second representation of an opera and to call
for another noveity. I do not think we have
reached the millennium when subscribers will consent to an opera being kept on the board over a
week.

REFORTER—What do you think of the various
managers who have attempted Italian opera in

ORTER-What do you think of the various gers who have attempted Italian opera in REPORTER—What do you think of the various managers who have attempted Italian opera in this city?

MARSTIZER—During the last twenty-five years there have been only three promisent managers of opera—Mr. Ulimann, Mr. Maurice Strakosch and myself. I look upon the others who risked their fortunes in opera as merely temporary jobbers. Ulimann and Strakosch were completely ruined and were compeled to return to Europe, where they have since made money by spasmodic efforts in concert and opera management. I stayed here, and I am just as far off from the promised land of financial success in opera as when I began. All I have gained is in years and experience. I don't see any capitalists coming forward to help to establish a perfect Italian opera. Mr. Phalon and Mr. Coyd had enough of it after a four weeks? trial. Mr. William Payne, after losing \$60,000 in one season, thought it about time toquit the field. All of them, with the exception of Carl Rosa, whose season only insted four weeks, were obliged to call on my services as conductor or manager to carry them through. I believe that as far as the improvement, permanent establishment, or whatever you call it, of Italian opera in this city is concerned, while I

asted four weeks, were obliged to call on my services as conductor or manager to carry them through. I believe that as iar as the improvement, permanent establishment, or whatever you call it, of Italian opera in this city is concerned, while I am alive I shall be a necessary evil. I can say with Figaro in the "Barbiere," "Senza Figaro, non ce nozze in Seviglia." My candid opinion is that as much as the people of New York may be lovers of music, the specialty of Italian opera depends almost entirely upon fashion. A twenty or thirty nights's eason in the Fall and half that number of nights in the Spring is all that our paying public want. Whether under such circumstances a manager is justified in risking the engagement of an entire constellation of stars, if such an article were obtainable, I leave it to any sensible business man.

REFORTER—What do you intend to do after the present season at the Academy? Will you return to New York in the Spring?

MARKTZER—Well, I intended to bring out Flotow's "L'Ombre" in February in New York, with Madame Lucca and Miss Kellogg in the cast. I had also made up my mind to produce Gounod's "Mircille," in which Miss Kellogg was to take the principal rôle. But since the public unjustly, and for some unaccountable reason, have refused to patronize the performances of Miss Kellogg, I cannot afford to spend the large sums of money necessary for the proper production of Gounod's opera. My plans for the luture have been considerably altered within a week. I really don't know whether I shall have another season in New York. The fact is that Tamberlik, the celebrated tenor and manager of the present opera troupe at the Tacon Theatre, in Havana, went last Summer to Europe for a company; a subscripers. An agent irom Havana arrived in this city on Wednesday last and wanted to engage Matane Lucca for a season of two months. I told him that such a proposition could not be entertained for a moment, and shortly after I received a despatch from Havana affering to engage my entire company. I have

fellow citizens.

The interview here terminated, and the reporter, after thanking Mr. Maretzek for his views on opera and management, took his leave.

FREE LANCE HAS A TILT WITH HIS

TO THE EDITOR OF THE BERALD :-Last Sunday was perhaps the proudest day of my life, for then I had such immortality thrust upon me as never entered into my wildest dreams. Two of your correspondents likened me unto "tac youth that fired the Ephesian dome," and what two such impartial writers say must be true. I accept my easily-acquired notoriety with be-coming modesty, and, for the sake of going down to posterity beside the youth of Ephesus, am willing to be associated with "the man who nearly burned down York Minster." with "the ostraciser of Aristides," with "Mephistopheles." How clever I am to be made in the likeness of not one but all these historical characters! Having found my peers "Viator" goes to work to guess at myself. He discovers that I am "a disappointed musical at the opera; a neglected genius, ignored by the world at large, though perfectly well known to a small clique, and anxious to achieve importance among them a tout prix, or he may not." On the whole I think I may not. I am not disappointednot even in "Viator," who, evidently being inter ested pecuniarily in the success of the present opera troupe, will be delighted to hear that I pay for my tickets and heartily disapprove of dead heads. How can I be "neglected" when I am HERALD-ed to the extent of three columns by the combined pens of "Musicus" and his atter ego, "Viator?" How can I be "anxious to acheive importance," when, to my own surprise it can be accomplished merely by daring to disagree with the disinterested friends of a second rate opera-company? I am also "a kind of musical Captain Daigetty whose cuts and thrusts are at the service or anybody." No, not exactly. 1 am not at the service of "Musicus," or "Viator," or anybody else who tries to make the worse appear the better cause. "Perhaps I am an inspiration." Really, I begin to feel as I were a candidate for Presidency, so plentifully am I showered with pet names. Neither Grant nor Greeley were called 'an inspiration" and so I think I must be. The phrase is beautifully indefinite, leaving the fancy to wander from Ephesus to Washington, and I shall not deny the "soft impeachment." Truth is so much stranger than fiction, Mr. Editor, that I really think it was "an inspiration" in me to undertake to tell it. It is so strange as to have excited such anger and vituperation as I only supposed emanated from hungry politicians in quest of office. in fact the critical mouse has brought forth so big mountain as to make me question whether the attack upon "Free Lance" is not a means of keeping up a controversy for the sake of calling attention to what people are inclined to let alone. attention to what people are inclined to let alone. There are various ways of advertising, Mr. Editor, as you well know, and to occupy four columns of the Sunday Herald without paying for it strikes me as a singularly shrewd device. With this suspicion haunting my conscientious soul I hesitate to lend myself to a well-played game; but as "Free Lance" has been "defied" to prove that Madame Lucca's Cherubino is untruthuit to nature I must take up the glove, else I shall next be told that I have been crushed into silence by the blows of an invincible opponent. I shall endeavor to reply in plain English, leaving clegant extracts from Latin and German to the polygiot pens of "Musicus" and "Viator." I might refer to Cesar's Commentaries and make graceful allusions in Greek to Apolio, but I refrain. I shall not even quote Dr. Johnson, though, as every one is aware, no better judge of music and no more unprejudiced critic of everything under the sun ever lived. If this be not virtue, if this be not a regard for the value of space in the Herald, what is?

"Viator" accuses me of "making abrutal attack" upon Madame Lucca which proved nothing beyond mac "ignorant malevolence." Now let us see in what my brutal attack of Madame Lucca consists. I said that this prima donna had "a beautiful voice in the medium register; that it was clear, full and even." I repeat the accusation, emphasizing it by saying that the voice is so remarkable as to delight, in spite of a bad school. I said that Lucca "possessed a certain dramatic instinct that at times produces fine momentary effects." I repeat the accusation, and cite as an instance of such effect the scene in the fourth act of "Gil Ugonotti," which excites gennine enthusiasm, which both in action and singing deserves great praise. The music makes few demands to which Lucca cannot respond, and the intensely sympathetic and dramatic situation excite that instinct for which I give her credit. Were it backed by thought and consummate art Lucca would be the great artist "Viator" and "Mus There are various ways of advertising, Mr. Editor,

notes was at times brutal (whereupon "Viator" declares that I pronounce Lucca to be "a brutally bad singer,") and that her Italian is the Italian of a Goth. I proved these accusations, and I repeat them, but being only "defied" with regard to my criticism of "Cherubine," I will confine myself to this rôse. I said that Madame Lucca was too knowing for an innocent lad, was utterly indifferent to situations, and did not make enough of the scenes dependent upon her for their animation. Behold "the head and front of my offending," to all of which "Viator" replies:—"The precise manner in which the page should be played cannot be rigorously defined." I never said it could. "Mozart," he continues, "certainly lelt no directions beyond what may be inferred from the internal evidence of the drama and music." I never claimed the reverse. This "internal evidence" is sufficient. If words and music mean one thing it is impossible to state another without being guilty of a misconception, which is what I accuse Madame Lucca of in this part. "Beaumarchais," proceeds my critic, "who created the character in his celebrated comedy, "Le Marriage de Figaro," has left us the following in his prelace to the original edition of his work, "Cherubin:—"Ce role me pdut être joud comme ti a été que par une jeunet très joile femme. Timide à l'excès devant la Comtesse alleurs un charmant polisson; un désir inquiet et vague est le fond de son caractère. Il s'elance à la puberté, mais sans projets saus consaissances, et tour entier à chaque événement; en fin il est ce que toute mère au fond du cœur vouérait peut être que fât son fils quolque elle dat beaucoup en soughir. Leaving 'Free Lance' to ponder over the expression, 'charmant polisson,' which i will not offend 'eurs politée' by transhating literally, it may be stated that Mme. Pauline Lucca's version of the part gives a humorous and janciul interpretation oftend 'ears polite' by translating literally, it may be stated that Mme. Pauline Lucca's version of the part gives a humorous and 'ancitul interpretation of the original author's idea wiffiout once over stepping the bounds of wemanly delicacy." 'I thank thee, Jew, for teaching me that name." As "viator" will not translate the word "polisson" I must, for on it depends the argument. Polisson means either 'a mischlevous child' or "a dirty blackguard." That which the youth Cherubino is, is amply proved by the quotation which "viator" has so considerately spared me the trouble of looking up. "This rôle," says Beaumarchais, "can only be played by a young and very pretly woman. No young men in our theatres can sufficiently feel its fluesses. Timid to excess before the Countess, he is otherwise a charming (polisson) mischlevous boy. An unquiet, vague desire is the foundation of his character. He is without knowledge of life, &c. In fact, he is what every mother at the bottom of her heart would wish her son to be" &c. Does any mother wish her son to become a blackguard? No one doubts what manner of man Cherubino will become, but Cherubino, the page, is a combination of unrest, timidity and mischief.

You who know what is love,

and mischief.

You who know what is love,
Ladies, see it it be in my heart;
What I feel I shail now fell:
It is new to me; I can not understand it.

Thus sings Mozart's Cherubino. Now Lucca's
Cherubino is neither restless, nor timid, nor
vague, nor sufficiently mischievous. It is precisely
what it ought not to be; it is knowing. Therefore
I contend that I am right in my criticism. This
same fault of knowingness is equally apparent in
Lucca's Zerlina (Don Giovanni). Her assumption
of rusticity is excellent, but the precipitate manner
in which she invites the advances of the amorous
Don is not laid down in text or music. "Viator"
assumes that I condemn vivacity in Cherubino. On
the contrary, I deplored the absence of it in
Madame Lucca.

Madame Lucca.

In his general onslaught upon critics who are "outrageous" because they are "severe," "Viator" quotes Goethe "to this effect defective;"—"I myle a man to dinner, give him the choicest fare I can find; he partakes of it smiling and apparently pleased; but no sooner is he out of my house than he declares to the world that my soup was too weak, the chickens overdone, the sauce bad, the wines execrable! " \* \* Strike the hound dead! That is a critic," Now this quotation is apropos of what? It is but another way of making the following complaint:—"I invite a critic to the opera, give him the choicest seat; he takes it and is apparently pleased; but no sooner is he out of the theatre than he declares to the world that my enor is weak, my chorus underdone, my bass bad and my ensemble is execrable. Strike the hound dead! That is a critic." The moral of this is, Mr. Editor, that, in return for free passes, managers expect fulsome praise of everything and everybody. The only way to avoid the necessity of according lavor at the expense of truth, is never to demand favors. Managers pay for their advertisements; let critics pay for their tickets. Then the howl of treachery cannot be raised, and a suffering public will be able to learn facts.

"Musicing "the greeking of Lucceis voice says." adame Lucca. In his general onslaught upon critics who are

tokets. Then the howl of treachery cannot be raised, and a suffering public will be able to learn facts.

"Musicus," in speaking of Lucca's voice, says that it extended from f to F in alt., but by Meyerbeer's advice has been concentrated to two octaves. I take this statement with a difference. That Lucca's voice has changed is undoubtedly true. She has lost her high notes, owing, probably, to her almost always giving out full tones, rarely or never using the meza voce. No organ can endure so severe a strain, and so Lucca suffers for want of a good method. In the duos between soprano and bass in the third act of "Gil Ugonottl," the effect intended by Meyerbeer is destroyed by Lucca's cutting out the high C, which should be long held. No one need tell me that Meyerbeer advised such mangling as this, or that any singer who uses her voice properly will lose her high notes at the age of Mmc. Lucca, unless it be by illness.

"Viator" accuses the critical Endymions of wanting not only the moon, but all stars, planets, satellites, constellations, the milky way, and even a "young comet with its playful tail." The "critical Endymions" ask for nothing of the sort. All they ask for and what they are willing to pay for are a good soprano, contraito, tenor, bass, baritone, chorus and orchestra. We have sopranos. Lucca and Kellogg are good. In "Gil Igontil" Madame Levielli proved herself a sterling artist, with a broad, noble school. Were her voice as fine as her method she would be appreciated. As it is, only musicians will give her proper praise, Mile. Sunz is unsatisfactory. She sings from her throat and executes in a siovenly manner. Of the rest all have spoken. And, now, Mr. Editor, thanking "Fair Play," for his vigorous support in last Sunday's Heralle, I leave it to you to decide whether my criticism is actuated by malevolence, and whether I have insulted any one by employing "epithets which could only apply to persons guilty of heinous crimes." "Viator" is intensely disgusted because I seek to hide myself "behind the

THE STAR SYSTEM AT THE ITALIAN OPERA.

TO THE EDITOR OF THE HERALD :-The desire of the public to have an excitement over a phenomenon is but a very natural one, and has led in every New York theatre to the now suddenly so much decried star system. The greatest opposition is now made to this system at the Italian Opera; but how it is to be discarded and how a permanent, good troupe of solo singers, with first-class chorus and orchestra, is to be provided without exceeding the amount likely to be covered on reasonable conditions, seem to be the problem the solution of which has not been shown in the HERALD'S Sunday letters, the substance of which

HERALD's Sunday letters, the substance of which seems to be to establish that—

First—The American public will have a star, the importation of which costing the management too much money to provide for all other parts equally, or even approachingly, costly artists, the people will have to put up, the managers pretend, with every other artist, though the kind be indifferent. Second—The comparatively small, and, therefore, not sufficiently changing number of audiences, forces the management continually to change the operas to the detriment of the performances, which cannot be prepared by a sufficient number of rehearsals, and hence not only increased expense of costumes and scenery, but the inefficiency of chorus and orchestra.

Now, if it is correct that the management's ex-

Now, if it is correct that the management's expenditure for the first month at the Academy of Music exceeds severty thousand dollars, the average of those nights when Mme. Lucca did not sing never coming up to four thousand dollars, or even near it, the mystery of seventy thousand divided by eighteen—the highest number of per-formances possible in one month—being easily solved, would clearly show that it does not pay to bring Italian opera from Europe to America.

As matters stand now, and having arrived with egard to the exacting conditions of any star singer at such a height as to make a practicable profit for the manager very risky, we find ourselves naturally driven to the question, Is New York to do without an Italian opera altogether, or are there any means to get to a satisfactory solution of this much vexed question by and by?

Deeds, not words, are wanted, and it would certainly be advisable to strike the evil at the root and to devise a plan by which the importation of singers so costly could be done away with, the expense be diminished, the price of admission lowered, a greater number of people thereby drawn into the possible payment of seats, music and good taste made more popular, and a much greater chance given to reward such enterprise. The thing cannot be done instantly, but measures can instantly be taken towards the erection of such a to show what these means are. The Italian opera of our days—a German singing French operas before an English audience in Italian—can, in reality, not be called an Italian opera. Nor is the star this

rear a German, inst year a Swede, the exception. The other prime donne, Leviell, Reliogra and Sana, et al. American or Spanish—not one Italian. That American or Spanish—not one Italian opera. Why not take the buil by the horns and let a number of the rich patrons of art in New York contribute the necessary funds and found a great institution like the Conservatoire de Musique in Paris, which is ponring forth every year excellent singers, ladies and gentlemen, and a sufficient number of well-trained instrumentalists, to furnish the capital and the provinces with a sufficient number of well-trained instrumentalists, to furnish the capital and the provinces with that is necessary for the construction of a great national opera—with a theater, free of any interference, attached to it, where a manager would have free scope to do as he pleases, and if he does not succeed would bave only himself to blame, and if he did succeed would elevate the artistic element and the public taste to a degree which would describe grait tailed of the country and would confer on it lasting beneficial results. Free it from otherwise unavoidable importation—that is, from the necessity of paying due to the patronage of their public in model and emulation to other native ident. American artists are so as a carrier, alexical and a summission of their public in model and emulation to other native ident. There are good voices enough, there are clever girls enough, there is naterial swifteient; why not use it? Of course, all would depend on the right organization of such an institution; but able men would not be wanting who would come forward and lend their useful cooperation and advice to so worthy an endeavor. In the meantline, as much as may be used from the best known of these establishments, the Conservatoire de Musique de France might serve as assis, because the continued results have been a proposition, and advice to so worthy an endeavor. In the marble block out of which the inspired artist creates the statue. Duprez, who, after having b

not even the trouble to pose the voice, and to ascertain in what limits it ought to be kept, and hence Verdi's instrumentation, calculated to have the singer in the orchestra if the one on the stage should not suffice. A master takes a youth up with a good voice. Instead of allowing him time for well ascertaining his purpose, preparing him carefully for so great a career and giving him a regular, solid musical education, a contract is signed between master and pupil—the former to provide board, lessons, music, &c.; the latter to pay for all he received out of the first engagement he would get. The hurry in which the master, and sometimes even the pupil, is to be ready for such engagement precludes all elementary studies for posing and setting and training the voice; but the pupil begins at once to learn a part of some favorite opera. As soon as two or three of these parts are known the pupil, who has not learned how to sing, generally speaking, but who has only just learned how to sing these parts, makes his debut; friends and the manager puri the debutant up. Seeing that anumber of people howl and applaud when he takes a very high note, he begins to screaming on the top of his voice with a view of setting the gallery screaming just like canaries, who scream all the more when they hear a big noise, and the frequent, nearly unavoidable consequence is that a sometimes very fine voice is broken for ever, and then another fine voice comes in the same piace with the same result, when by and by the voices begin to fail, and there is a lack of singers just at the moment when a greater number than before is wanted. In Milan, where in olden times the best advice was given to singers, there is now, always in consequence of that same money system, a professor breaking voices as wonderful as Mile. Scotta's, Mme. Blume's and one of the most splendid tenor sequence of that same money system, a professor breaking voices as wonderful as Mile. Scotta's, Mme. Blume's and one of the most splendid tenor voices ever heard, which beat Wachtel and any other entirely and which, through straining of the medium and other injudicious and precipitate proceedings, led to the disastrous breaking of an organ which could have created the greatest sensation and a vast fortune for its possessor, who now, in the prime of life, finds himself in this very New York city far from earning the goiden laurels which, with careful training and study, would have been his.

which, with careful training and study, would have been his.

The great object therefore is, how to teach in this institution, how to obtain the masters, how to hold the pupils to a sufficiently long and earnest study, how to reach finally the great purpose of providing out of national means the soloists, chorus and orchestra necessary for a grand operatroupe.

SECOND RATE SINGERS AS FIRST RATE STARS.

TO THE EDITOR OF THE HERALD:-

When the Italian opera troupe a few weeks ago was attacked with what I thought undue severity I wrote to the HERALD and stated what I knew about operatic matters in Europe, and I endeavored to show that justice had not been done to the singers of that troupe. But I must decline going into a discussion which

has no public interest and no importance for art, and to participate in what is nothing but an idle quarrel about attempting to prove any singer of that company can be compared to Mme. Lucca.
I only spoke about Miss Kellogg as a member of the troupe, and since she is not an artist whose conception or talent are of any importance to musicians or of great interest to the public at large, I consider it simply a waste of paper and the valuable space of the HERALD to put a par-ticular stress on her singing or not sing-ing. If it suits the purpose of any scribe whose bad faith and ignorance are all that could make him conspicuous among the gentlemen of the

make him conspicuous among the gentlemen of the press to make inventions like the arpeggio which Rubinstein added to the piano, or the genius of a singer who, as her most able defender admits, lacks all dramatic inspiration, both in her singing and acting, "that is no reason why those critics, who know what music is, should take any more notice of the Kellogg star than of the Rubinstein arpeggio.

and acting, "that is no reason why those critics, who know what music is, should take any more notice of the Kellogg star than of the Rubinstein arpeggio.

Another matter is, Mme. Lucca's world-wide glory and genius, and when we see this same honest and able writer state that the Valentine in the "Huguenots" is not a "ôle where Mme. Lucca's best talents are called into play, or that her voice is not adapted to the music, we can only shrugg our shoulders at such deplorable criticism. Mme. Lucca has been discovered, engaged, educated, taught by Meyerbeer, carefully instructed by himself how to sing in every one of his operas the part he assigned to her. She is the greatest and the only living authority to show us the traditions and the intentions of this immortal composer. If, therefore the Arpeggioboy obeys not those here adapted to sing Meyerbeer's music, he only adds a new arpeggio to the stupidity, the bad faith and the barefaced ignorance and duplicity of his articles. Harm he can do to no one but to himself and to the editor of a respectable paper, which is soiled by the work of an entirely unfit and unreliable reporter. Is it not revolting to know that this very same man who now finds Miss Kellogg a peerless star who wrote, two years ago, an article of seven columns demonstrating the incapacity and unfitness of Miss Kellogg ever to be a great singer? The nationality has nothing to do with artistic merit, and puffing does not mislead the public. The best proof is the want of popularity of a singer like Miss Kellogg both in England and America. She never drew there, she never drew here; not because she is an American, but because nothing in her is extraordinary; because a good colonel is a bad general; because being in the first rank of second rate singers does not make a first rate singer, and it is only bad taste and bad judgment that can try to push an artist from a place which he can creditably fill to a place which is beyond his powers.

I only beg to add that taking a note on desonus does not at all me

## THE GREAT MANHATTAN MARKET.

Opening of the Immense Metropolitan Temple of Traffic at the Foot of West Thirty-Fourth Street.

THE MULTITUDE OF VISITORS,

The Saturday Purchasers and the Rapid Disappearance of Chickens, Turkeys, Butter, Cheese and Eggs from the Stands of the Delighted Merchants-What the Long Island Farmers Will Do-Washington Market To Be Avoided by Them.

In February of 1871 the foundations of a new and mmense structure were laid at the foot of West Thirty-fourth street, on the bank of the North River, of which ominous predictions were made by all stand old-time personages, who never yet, even in this mineteenth century, dreamed of such a thing as enterprise.

For many years the tumble-down, rotten and gly mass of shanties near Vesey street, called the Washington Market, had been one of the nuisances and eyesores of the city, at the same time that it was the only place approaching to the adequacy of meeting the necessities of the families who, after the honored old fashion, always go a marketing for the good things of the hospitable household board, instead of depending upon the tender mercies of the grocers. The efforts of public-spirited persons to secure the abolition of such use of this quarter of the city were met by too strong a counter monetary and political influence to attain any fair success until on the 28th of March, 1870, the first plausible promise of real accomplishment of the longcherished object was given in the form of a special act of the Legislature incorporating the "Manhat-tan Market Company of the city of New York." The directors of this organization are Messrs. Paul J. Armour (President), William M. Johnson (Treasurer), Courtlandt Palmer, William D. Bowerman, J. F. Navarro and Courtlandt Palmer, Jr. The beginning of the execution of its design of establishing a market midway between the upper and lower portions of the metropolis and of an architectural character and magnitude that would make it an object o wonder and interest greater than that felt in the like institutions of Paris, none of which are on so grand a scale, was the laying of the first stones of the vast foundation upon which to-day stands the inest and noblest structure of its kind in the whole world. Its completion occurred several months ago. Its proportions of size far exceed those of the great depot at Forty-second street, upon which so many ejaculations of wonderment and admiration have been lavished. In its design it is much more picturesque and graceful, and its exterior, as seen from the bosom of the broad river that rolls at its foot, is the most impressive object that greets the stranger's eye as he goes up and down the mighty watery highway, and is more appropriately suggestive of the true progressive character of our people than any other monument of the time yet erected in New York.

As the wide portals are entered there breaks upon the view a most stupendous and astounding vista of long, graceful colonades, which support the fanciful but stout roof of handsome arches that are ornamented in proper taste and simplicity, and of light, pleasant windows, through

out—though dead—from under the willow lids and to wriggle their denuded and inanimate legs at other passers, as if to excite their envy of the coming feast. If the place had been thrown open on a Friday morning all the persons with baskets whom one could meet would have been laden with defunct denizens of the vasty deep. Within the limits of the mighty roof the scene was a very striking and peculiar one. The first sounds that met one's ear were the shouts of about two hundred children of the neighborhood, who had gathered in the yet unoccupied portion, and were indulging in all sorts of wild games and tricks, as if let loose suddenly from a state of lethargy into one of eager life. The echoes of the volces rang down the long arches and sounded in their last dying notes like the lingering cadence of a mass when the processional and the tapers and the celebrant have turned and marched out, leaving the congregation and the great space in slience. This impression was, however, dissipated by the sight of the stands of a few dealers who had set up their business near the entrance, and were doing a wonderful trade in the midst of a great throng of people. The butter merchants were there in greatest number. The stands are all very neat and handsome. The proprietors are cheerful and confident of success in their new location. The Long Island Farmers' Club are lending them all the aid in their power, and the president (Mr. Robert R. Willets), one of the goodly old-time Quaker millionnaires of this city, was at the market yesterday, and said that the country wagons from that section will in future make their rendezvous there instead of at Vesey street.

Last night, despite the fact that only seventy-five out of the several hundred stalls that are rented are yet occupied, the market was more than evertronged with purchasers and presented an extremely lively and picturesque appearance.

WINE DRINKING AND DEATH.

Coroner Herrman yesterday morning held an inquest at 182 Sixth avenue on the body of Laura C. Purdy, thirty-two years of age, and a native of Providence, R. I., who died at the above number. Deceased was very respectably connected in Providence, but coming to this city years ago, comdence, but coming to this city years ago, commenced leading a dissolute and irregular lite, drinking to great excess. She continued in this course of life till Friday, when death ensued. Laura pretended to have been married, but the police report that such was not the case, as they had seen her floating about the Fifteenth ward for an indefinite period of time. Previous to her death Laura said her husband compelled her to drink wine, which made her feet bad. When Coroner Herrman and Dr. Cushman entered the room occupied by deceased they found bottles of so-called whiskey, wine, gin and brandy, and things generally were in great disorder.

and brandy, and things generally were in great disorder.

Dr. Cushman made a post-mortem examination on the body, and the internal organs, showed that deceased had been of very intemperate habits, and conclusive evidence was discovered to show that death resulted from Bright's disease.

The relatives who came on to take charge of the remains seemed much humiliated to think that Laura should have led such a life and died away from home unattended by relatives or iriends, and under such circumstances.

The body was taken on to Providence for interment, and such effects as she left were turned over to the family.

THE ASSAULT UPON AND TARRING OF JOHN CRAIG IN WEST STREET. His Death in the Hospital.

The ante-mortem statement of John Craig, the unfortunate man without a home, employment or means of support, who on the evening of means of support, who on the evening of the 8th instant, as he alleges, was pitched out of the groggery 72 West street by the keeper, bartender and others, brutally kicked and beaten, and then besmeared with grease and tar, has heretofore been published in the Herald, it having been taken some days ago in the Charity Hospital, Blackwell's Island, by Coroner Herrman. Craig, who was nearly killed by over-indulgence in benzine and other poisonous fluids, lingered till five o'clock yesterday morning, and died in the hospital, but whether he expired from excessive intemperance or from the violence received must be determined by a post-mortem examination. Coroner Herrman has had before him two or three persons on suspicion of being concerned in the outrage on Craig, but they asserted their innocence, and there was no evidence to warrant their commitment to the Tombs. Deceased has left a sister, who seems determined to see justice done in the premises, and Coroner Herrman will aid her to the extent of his ability.